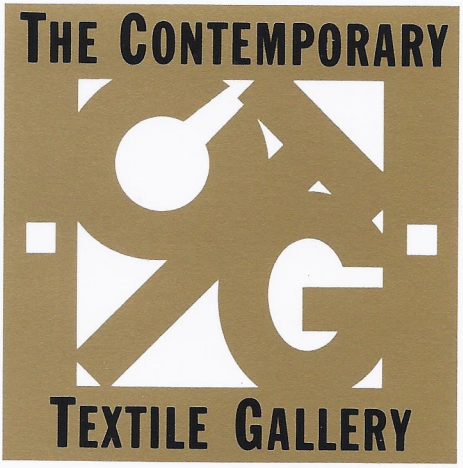

10 GOLDEN SQUARE LONDON W1R 3AF. TELEPHONE 01 439 9070

CONTEXTS

An exhibition of handmade tapestries and rugs
illustrating the potential uses of Fine Art Textiles in
Architecture and interior design

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INTRODUCTION

The Contemporary Textile Gallery is the only one of its type in Britain. Numerous galleries exist where paintings can be viewed purchased or commisioned but texiles, for too long underated, have been ill-served.

As the idea for the gallery evolved and as we discovered more and more artists producing work of the highest standard it was astonishing to us that there was nowhere for them to exhibit , sell, or to reach a wider public. Equally the interested public was not catered for and the vast majority of people had no opportunity of discovering the range, the brillance and quantity of work being produced in this field of the arts.

Certain names have gained currency, The Edinburgh Tapestry Co. (equally well known as Dovecot Studios) and Malcolm Temple, for example, and we are acting for them both but the vast majority recieve little if any recognition.

Architects and designers have recognized the potential of textiles, particulary on a large scale, though their use has still been limited. It is our hope that with a central location in which to view and to select, there will be a resurgence of interest in wall hangings and rugs and that they will be increasingly specified at the design stage of new projects of all descriptions.

What we offer the public is firstly a large cross-section of work being undertaken. All work exhibited is for sale but in addition we have a slide and photograph library of other work to assist in making a selection if the intention is to commission a new work. We will coordinate and manage commission from earliest discussions to completion and delivery.

Rug-Making

We have a large number of designs which can be made to order at short notice, and of course others can be commissioned. However, not all artists work exclusively on their own designs and we have a number of makers who will produce rugs using a customers own art work.

We have just begun a project to make rugs specifically for commission to a client's designs which involves not only our outside workshops but a resident artist, Ian Heron,who will be making rugs on the premises.

This catalogue contains brief notes on each of the artists whose work we are exhibiting, arranged alphabetically, with the exception of the Edinburgh Tapestry Co. and a group of Hungarian weavers who form our guest exhibition: You will find notes on them in the centre pages.

CANDACE BAHOUTH was born in America but now lives and works in England in a converted chapel in Somerset.
She trained at Syracuse University School of Art from 1964-8, receiving the weaving award in her final year. She has exhibited in both America and Great Britain, and her work can be seen in numerous public collections, including the Victoria & Albert Museum.
She uses the classical tapestry technique for her work but develops it into shaped and three-dimensional forms - often portraits, but more recently dolls - adding unusual materials for extra dynamism: hair for beards, feathers, beads or fairy lights.
In her portraiture she chooses subjects from historical and contemporary culture, who have for a variety of reasons, moved her and created a desire to express these feelings in her chosen art form. The frames she designs are intended to provide an added dimension to her work, often pinpointing details of the subject's lifestyle or complementing the mood of the whole piece. For example Tutenkhamun, whilst being a detailed and accurate depiction of the Egyptian king, is also a statement about beauty and power.
Her public commissions have led her to produce many varied and unusual compositions and she enjoys designing abstract, decorative hangings for specific settings, as in a recently completed work - a large hanging created to enrich and complement a medieval priory.

MARY BALL, having retired from teaching at Middlesex Polytechnic, has spent the past several years developing her embroidered textiles. Her work, which is far from traditional has been shown most recently (September, 1985) at the Anatol Orient Gallery, London. She has also exhibited elsewhere in Britain and in Japan.
Originally a painter, her textiles incorporate the hand-dying of fabrics which are sewn together and then worked over and added to by painting directly onto the surface and often cutting into the actual piece to create a tracery-like effect.
Her colour scheme is generally soft and muted, thus subduing the rougher quality of the canvas medium.
Mary's work is exhibited by courtesy of the Anatol Orient Gallery.

Born and raised in Coventry, **JANE BLAKEMAN** studied art at Leeds and found her way into rug-making as a way of introducing texture to a piece of work. The translation from a flat sketch to a luxurious deep piled surface she finds fascinating. During the last year of her training she became particularly interested in moorland landscape and having experimented with various techniques making one-off rugs and hangings she settled on rug-making as the most rewarding technique. The making of rugs has led her to broaden her scope and to draw upon more diverse sources and influences.
She now works from her own studios in Gateshead, producing rugs in limited editions of 5 or 10, and commissions are welcomed to design a rug or to reproduce an existing design in any of 250 available colours.

Born in 1945 in Hertfordshire **JOANNA BUXTON** trained initially as an interior designer before going to the Royal College of Art where she turned to weaving. Her realistic tapestries in her 1973 diploma exhibition attracted commissions almost immediately from Gatwick Airport and the National Motor Musuem at Beaulieu, and she was soon able to set up her own studio in London.
She is a visiting lecturer at various Art Colleges in the UK and has her work included in numerous public and private collections.
Her tapestries are woven in the traditional Gobelin technique using a variety of materials to suit the subject. Before the weaving of an actual piece, whether it be a commission or a individual design, she researches the subject thoroughly for accurate realism. Her tapestries tend to be designed with their destination very much in mind and architectural surroundings are an important factor in deciding the final form of her work.
Her love of travel is another great source of ideas and she often visits the site when doing a commission, such as a recent trip to Qatar, when doing a series of tapestries for the government there.
She has travelled to a number of exotic locations and is fascinated by the female explorers of earlier eras, the 'Intrepid Women' who are the subjects of a collection of tapestries she is currently working on.

PETER COLLINGWOOOD, O.B.E. was born in 1922 in London. He qualifed as a doctor in 1946 then turned to weaving after having been inspired by local weavers in Jordan. He took himself to the best of teachers, Ethel Mairet, Barbara Sawyer and Alastair Morton for his training, then set up in 1952 his own workshop where he developed his innovative and cost effective techniques of rug weaving - 'corduroy weave' for his pile rugs and 'shaft-switching' for his geometric two colour flat woven rugs.
His work was first sold through Heals, London. More gallery showings followed, and then in 1969 he was granted an unprecedented accolade - an exhibition of his work together with Hans Coper the ceramist at the Victoria & Albert Museum in London - the first weaver to be accorded such attention.
In 1974 he was awarded the Order of the British Empire.
He now lives in Nayland, Suffolk in a converted Victorian schoolhouse, whose lofty rooms provide ideal workspace for making the airy linear wall hangings for which he is perhaps best known. These macrogauzes, described by Peter Collingwood as 'thread engineering' are each individually signed and numbered, although he is willing to produce limited editions if requested.
Aswell as being a textile innovator he is also a researcher and a scholar. He has written three definitive books on aspects of handweaving, makes yearly teaching trips to the Continent and America, works in several museums including the Victoria & Albert, has exhibited worldwide and was technical advisor to the BBC TV series 'Craft of the Weaver'.

LUCIENNE DAY, well known for her furnishing textiles for Heals of London and other manufacturers, her carpets and wallpapers for firms in Britain and abroad and her past work for Rosenthal china, has been working for the last six years on a series of silk mosaic wall hangings.
Minute pieces of plain or shot silk from India and Thailand are hand sewn together to create both abstract and figurative designs. The vibrant colours of the silks are displayed to the best advantage not just by accident - Lucienne Day is a fine colourist having trained at the Royal College of Art and subsequently worked as a colour consultant in industry.
Her background in industry (she holds the Distinction of the Royal Designer for Industry and is Fellow of the Society of Industrial Artists and Designers) gives her a very professional outlook which is invaluable in working with the architects and interior designers for whom she does so many commissions.
She has exhibited in the UK, Japan, Sweden and New York, and her work can be found in private and public collections worldwide.
Although each mosaic is unique it is sometimes possible, if requested, to repeat an existing design in a different colour theme.

LILLIAN DELEVORYAS came to Britain from America in the early seventies and having studied at both the Pratt Institute and the Cooper Union in New York she has an excellent background in both the fields of Design and Fine Art. She has travelled extensively through Japan, Southeast Asia, India and Europe and has been exhibiting her work in America and Europe since 1961. Her recent solo shows have been in London, Paris and Munich as well as numerous other solo and group exhibitions.
Having diversifed her talents Lillian works in a variety of mediums: textiles, painting and design work. In 1972 she established a textile workshop in Gloucestershire which she ran up to 1979. Her handmade needlepoint tapestries are exquisitely done and incorporate her love of gardens and landscape in their design. She also produces crewelwork tapestries designed in the same vein, which can sometimes be coupled with matching paintings.
Her use of colour ranges from vibrant primaries to subdued pastels, all enriched by their textural surfaces. She is willing to work to commission on both large and small scale and can advise on other interior design matters.

Born in 1956 **LYNNE DORIEN** studied Fine Art at Leeds and then spent five years travelling and working in America and France. On her return to England she attended Jacob Kramer College, Leeds where she developed her interest in textiles, initially furnishing fabrics but latterly under the name 'Flying Colours' in rugs. Her work includes a strong element of graphic design and bold colours and strong geometric forms are characteristic.
She uses only natural fibres, wool and in certain pieces mohair. She gladly works to commission and has a vast and diverse portfolio of designs from which to select. She will also produce co-ordinating fabrics made up into cushions, bedding curtains etc. to complete a setting and will happily visit a client and discuss ideas and particular requirements.
Lynne is currently working on a major commission for IBM computers.

GRACE ERIKSON is an American artist now living and working in Plymouth. Her colourful wall hangings almost child-like in their imagery, are woven in the traditional tapestry technique, but her background in Fine Art emerges in her use of paint, flax, rubber alongside the more usual wool and linen, and her concern with design and pattern.
Her tapestries are largely autobiographical, reflecting life in the small midwestern town where she grew up and her later years in Australia, the Far East and England. They comment on people's attitudes, her own aspirations and thoughts, relationships between individuals and the problems they face in modern day society.
Her work has been exhibited in America, Australia, West Germany, Japan and England. Although much of her work is highly personal she also works to commission.

Born in 1940 in Berkshire **MARY FARMER** studied painting at Beckenham School of Art in Kent. Though she has continued to paint she is now internationally known for her weft-faced tapestry rugs and hangings. She is now tapestry tutor at the Royal College of Art. It was partly her preoccupation with colour which led her into the textile field in search of an additional depth and intensity. She has exhibited extensively throughout the world most recently at the British Crafts Centre in conjunction with her husband, Terry Moores, the potter, whose slab pots share with Mary's tapestries a simplicity of form. Her work is to be found in many collections most notably, perhaps, those of H.R.H. Duke of Edinburgh, the Anglican Cathedral of Liverpool and the Victoria and Albert Museum.
Few of Mary's tapestries use more than two colours which are juxtaposed with the emphasis on 'spacial images and scale, the relationship between visual and constructional elements and a concern to reduce any conception to the essential priorities'. A variety of natural warp materials are used (for example, linen) and the weft is almost exclusively of the highest quality wool as this gives a particularly saturated and intense value to the colour as well as having outstanding practical and sensory advantages. Commissions are welcomed and Mary has the facility to work on a large scale, 10' x 8' being the maximum at present, but larger sizes would be considered.

JANET HAIGH trained at Liverpool College and Goldsmith's College in London. During the early seventies she worked as a freelance designer and illustrator for the London fashion industry, and from 1976-84 she lectured at Bristol Polytechnic.
Her work includes the techniques of embroidery, applique, canvaswork, patchwork, painted and printed surfaces aswell as padding and quilting. In 1982 she had a very successful exhibition concentrating on Japanese textile techniques with works such as brilliantly coloured applique screens.
Her most recent works are small framed portraits of either specific individuals or representations of stereotyped characters. The former, generally commissioned works, are portrayals of the subject surrounded by articles symbolic of their lifestyle. The latter picture well known stereotypes such as the motorbike rider clad in black leather, studs and chains. These often contemporary characters are then placed into classical settings such as pre-Raphaelite landscapes.
Materials used for these portraits are silks, cottons and linens which are embroidered and often combined with resist dying or other media appropriate to the subject.
The works can be commissioned in either of the above forms.

Born in 1942 **BERYL HAMILL** studied tapestry weaving and textiles at Leeds College of Art, now Leeds Polytechnic.
Over the years she has experimented with many different textile techniques, yarns and fabrics but she now works in traditional tapestry techniques using relatively smooth textured yarns in fineness ranging from 2-3 ends per inch to 8 ends per inch. She says that all her work 'has its foundations in landscape and natural surroundings, my interest being in the qualities of light, colour and movement and how to express those qualities through the technical limitations of the weaving process'. Of the artistic media she finds that the soft quality of yarn has the closest affinity with the landscape that is her inspiration. Her tapestries are painterly, often resembling oil-pastel sketches which is indeed how some of them begin. Along with Sue Lawty, a fellow member of a group of weavers calling themselves Matière she will attempt to retain a sense of the hastily executed sketch.
She prefers working on a large scale though has often made smaller weavings. She is at present considering her first public commission which will also be her biggest work to date at 11' x 7'. Her work has been much exhibited and features in many private collections on both sides of the Atlantic.

RUTH HARRIS is an established weaver who is probably the only artist weaving tapestries using the soumak technique as a major element in her work.
She trained at the Central School of Art and Design in London from 1953-56 and subsequently taught in the textile department from 1962-78. She has travelled extensively to the weaving areas of the Middle East, Central and South America.
During the 1960's and early 1970's she worked as a freelance textile designer for companies such as Heals in London and for many private commissions. She has exhibited throughout Great Britain and has collections at the Victoria & Albert Musuem and numerous private collections in the U.K., U.S.A. and West Germany.
Her work is inspired by 'the impact of man on nature', in particular that part of Essex she has settled and established her studios in - an intensively cultivated arable landscape constantly changing with the seasons. Her tapestries depict this interplay between the geometrical tracks of mans' machines and the irregular ground surface.
The soumak weave is important for the tactile aswell as the visual quality of the work - its raised surface and the different orientations which can be given to the soumak thread provides contrasts and changes of light as one views the tapestry, aswell as allowing more of the coloured weft thread to be seen.

WILLIAM JEFFRIES was born in Malaya in 1953 but raised in rural Peebleshire on the borders of Scotland.
He attended Edinburgh College of Art, initially with the aim of becoming a ceramist but, inspired by Archie Brennan who was working there at that time, he turned to weaving, and has not strayed from what can at times be an arduous profession for the past twelve years.
The thorough education he received at Edinburgh College he supplemented by a year as craftsman weaver at the Dovecot Studios. He then moved down to London, studying at the Royal College of Art before setting up studio in Bayswater. However the offer of a craft residency in Cumbria in 1984 persuaded him to move yet again and he is now enjoying the combined pleasures of weaving and teaching.
He finds the commitment involved in tapestry weaving and the long 'building process' in which a piece develops a rewarding experience. His subjects are as varied as his technique. There are architectural shapes, figures 'torn' from magazines and geometric landscapes. He is concerned in the one instance with portraying energy and sensation, in another with exploring different weaving techniques and materials and in another with colour, texture and pattern.
He has exhibited widely and has work in collections at Leeds City Gallery, the Scottish Arts Council and the National Gallery of Victoria in Australia.

He is presently exhibiting with the ceramist, Carol McNicoll, at the Crafts Council in London.

MARIA LAMARCA is a Chilean artist now living in London. She trained in Fine Art at Barcelona in Spain from 1973-77 and graduated in tapestry weaving. She has had exhibitions in Chile, Spain and more recently in Canning House in London. She completed a textile conservation course at Hampton Court, London from 1981-82.
She weaves abstract designs using a limited colour palette, often employing just varying shades of a single colour. Much of her work is concerned with displaying variations in texture which she achieves by mixing both yarns and techniques.

THE EDINBURGH TAPESTRY COMPANY was founded in 1912 as the Dovecot Studios by the fourth Marquis of Bute solely to weave tapestries for his many family homes.
These early tapestries woven with the help of two master weavers from William Morris's studios at Merton Abbey in London were, with one exception, large traditional historical scenes, monumental in style and costly to produce. One such tapestry, The Lord of the Hunt, remains where it was left uncompleted before the Second World War. It would cost and estimated £250,000 to complete.
After the war a different policy was adopted and the work of well known artists such as Graham Sutherland and Stanley Spencer was translated into domestic-scale tapestries.
In the 1950's under new directorship and under the artistic direction of Sax Shaw, Dovecot was lifted further into the mainstream of contemporary art. This was carried forward by Archie Brennan under whose guidance the studios have become unique and masterly in the production of original tapestries and in the ability of the staff to interpret drawn and painted designs on the loom.
The studios have collaborated with internationally known artists such as Paolozzi, Hockney, Piper and Debuffet and work by the Dovecot Studios hangs in prestigious locations worldwide.
More recently under the artistic direction of Joanne Soroka the studios have accepted their largest ever commission - a series of eleven tapestries designed by the American artist Frank Stella for the Pepsi Cola Company in New York.
The Dovecot Studios are also involved in training - Archie Brennan being the chief architect of what is now a flourish- Tapestry School in Edinburgh - the relationship is mutually beneficial: the college students gain invaluable practical experience and the Dovecot studios receive an influx of freshness and vitality.

ARCHIE BRENNAN - a former artistic director of the Edinburgh Tapestry Company and responsible for popularising tapestry in Great Britain during the 60's and 70's.
He delights in reproducing in tapestry things which are already woven - clothing, curtains, rugs. His approach is humourous and his tapestries often draw their inspiration from the bric-a-brac of contemporary life - telvision images, cards, wrapping papers, sport, games, parcels.

HAROLD COHEN, a well known British artist who now lives in California. He initially collaborated with the Edinburgh Tapestry Company in the 1960's to produce a large abstract panel commissioned for the British Petroleum Company's head-quarters in London. Since that first successful venture he has worked with the Dovecot Studios many times, much of his recent work being with computer generated designs.

FIONA MATHIESON was trained at the Tapestry Department of Edinburgh College of Art and the Royal College of Art in London. She is a representational artist, producing the ordinary paraphernalia of domestic life in textile terms, often with a 'tongue in cheek' quality.
Since the mid 1970's much of her work has been characterised by the use of insects as part of her vocabulary - these she sees as a delineation of ourselves and our civilisation.

Our **GUEST EXHIBITION** is a selection of talented young Hungarian artists, some of whose work has never before been shown in this country. We hope to provide an outlet for their varied and innovative textiles.

Judit Droppa was born in Tatabanya in 1948. She graduated from the Academy of Applied Arts in Budapest in 1973 as a designer of handmade and industrial textiles, and has exhibited in Hungary, Europe, the U.S.A. and at the Vigo Sternberg Galleries in 1976. She creates sculptured textiles in both natural and synthetic media, such as the translucent knitted frameworks we are exhibiting.

Aranka Hubner was born in Budapest in 1931, training at the Academy of Applied Arts in Budapest in 1954. Her exhibitions have been in Hungary, the U.K., Europe and the U.S.A.
She is concerned with the graceful forms of folded materials and with the representation of movement itself. Her textiles may be painted and dyed silks stretched over frames or undyed folds of cloth whose colour is derived from the play of light on their surface. Much of her inspiration comes from the world of nature.

Peter Balazs Kovacs is an engraver, painter and textile artist, born in Budapest in 1955. He trained as a tapestry weaver at the Academy of Applied Arts in Budapest from 1977 to 1982, but now works in a variety of media using paint, paper, mirrors, lights as well as woven materials to acheive his desired results.
He has exhibited in Europe, America, Japan, Korea and Mexico.

Ida Lenses produces woven work with embroidered additions. Born in Mohacs in 1957, she graduated from the Hungarian Academy of Crafts and Design in 1982 as a textile designer. She has exhibited in her native land of Hungary, West Germany Japan and the U.S.A.

Katalin Zelemak weaves pictorial tapestries using the Gobelin technique.

Born in 1954 **SUE LAWTY** studied not textiles but furniture design at Leeds. In her last year however she built herself a loom and began to weave. Aware of her lack of training she read, visited exhibitions and talked to weavers to get an idea of the standard to aim for and of the possibilities of the technique. Her efforts paid dividends for she was the first winner of the Yorkshire Arts Association Foreign Travel Award through which she travelled to the U.S.A. and learnt a great deal, not only about the art of weaving but also about the possibilites of marketing. Working from her own studio she has joined forces with three other weaver friends under the banner of Matière.

She uses a traditional tapestry technique on a high-warp loom but, like Alec Pearson, does not produce more than a rough sketch before she begins. She then tries to retain the fast scribbled quality of the sketch in her weaving. She explores subtleties of surface quality by playing different yarns and colours upon each other affecting the light reflecting nature and texture of an area. In the drawn-out process of weaving it is such minutiae of texure and colour within the overall scheme which capture her attention and maintain her concentration.

Her subject of late has been the wilder areas of the British landscape and her intention to create an atmosphere; 'the feeling of vastness and the awareness of the elements that you experience when in wild and lonely places'.

She works a great deal on a very small scale (as little as 1" x 1") with a fine weave, perhaps as many as 30 ends to the inch, but has also completed large scale commissions (up to 17'6 x 3'3) for the Midland Bank and the Peterborough Building Society.

She has woven a series of tapestries entitled 'Filmstrip' where paradoxically the most instant of image-making methods, film, is reproduced in possibly the slowest.

ROGER OATES trained initially in Fashion and Textiles at York School of Art, later obtaining a diploma in Carpet Design and Technology from West Surrey College of Art and Design. He has exhibited throughout Britain, in West Germany, Switzerland and Mexico City, and has accepted commissions from clients worldwide.

Since the 1960's Roger with his wife Fay Morgan and partner Lizbet Bergman, a Dutch interior designer, have been making woven rugs. By exploring various weaving techniques they were able to establish a range of flat-woven rugs that were both quick and efficient to produce, thus keeping the price of work within reasonable limits, and infinitely varied in design and colour. Thus the successful company of Morgan & Oates was founded and their rugs were sold through numerous Interior Design shops.

They use a variety of plain and complex weaves such as twill and blockweave and their Diagonal Twill range won first prize for contemporary rugs among 307 entrants in the American Roscoe awards recently.

In 1980 they also began to make tufted rugs which enabled them to be freer in design, producing ranges such as the Abstract collection - six designs in bold contrasting colours - and the Dashline collection - classic grids, spattered chips of colour and broken stripes.

Some of his designs look deceptively simple, but they often take months to achieve - reducing everything to a black and white drawing and then adding colour and pattern little by little.

The standard size is 5' x 8' for the tufted rugs. The flat woven rugs range from runner to large carpet sizes. In both cases Morgan & Oates can weave to a client's specifications.

SARA PARNELL is a British artist weaving colourful rag rugs. Each rug takes about five months to weave, the design and colours developing in conjunction with the physical process of weaving. A drawing provides a basic idea to weave from, and Sara finds much of her work is inspired by old oriental, american and swedish textiles aswell as the environment around her, in particular the shapes and colours found in gardens.

ALEC PEARSON - born in Yorkshire, the son of a wool-mill worker, Alec trained at Keighley School of Art and Leeds College of Art. He taught at various schools until in 1974 he gave up full time teaching to concentrate on weaving. He has had numerous exhibitions in Britain and Europe and has produced tapestries for collections worldwide. His most recent commission is for the British Embassy in Khartoum, Sudan.
Alec rarely pre-designs a tapestry in any but its most rudimentary form. Having begun as a painter he still prefers to let the design grow in the making, developing a detail, or accidental nuance of colour or shape. His most profound influence is the English landscape, particularly the Lake District. Partly because of their subject, partly to facilitate the organic growth of the tapestry and in part as a commercial consideration, his tapestries are relatively coarse, though for that are not lacking in subtlety. He does not like to pre-empt the viewer by suggesting too precise a meaning for his pieces which he is happy to have accepted as decorative designs but which do have other levels of meaning. A recurrent design theme - serves variously as a bird, as leaves and as water.
His work is much illustrated in books on weaving and his own book 'Tapestry Weaving' is published by Batsford.

Born in 1942 **PETER PODMORE** is known internationally for his work in various media (mostly wood and paper) the starting point for which is generally the square. His work can be seen in public collections even in Moscow and has been regularly exhibited all over Britain and in Europe.
It was at the suggestion of the Contemporary Textile Gallery that he began to translate some of his work from charcoal on paper into rugs. Prior to this he had only ever seen his work on walls; now the problems and possibilities of a work which lies on the floor, the restrictions and freedoms of materials and techniques and the elements of touch and varying reflectivity he is finding fascinating and stimulating. Within a few months he will be receiving some rugs, hand-knotted using only vegetable dyes which are currently being made in Turkey.
Though his rugs are designed with specific functions in mind (hearth-rug for open spaces, against walls etc.) they are supposed also to be adaptable. However, he relishes the opportunities to create rugs for particular locations and may be commissioned to do so.

ANNE MITCHELL REID, a Scottish artist, studied Textile Design at the Scottish College of Textiles and at the Edinburgh College of Art.
She has had numerous exhibitions regularly in both the U.K. and the U.S.A.
Anne's tapestries reflect her travels in North America, Turkey and Europe, and her love of highly decorative geometric patterns contrast with larger areas of texture or relief. She uses a wide variety of natural materials such as sisal, flax, jute, mohair and silk as well as cotton and wool which is often hand spun. Sometimes she also adds other types of materials such as copper or feathers.
She has to date been producing minature tapestries but is welcome to accept large scale commission pieces.

VANESSA ROBERTSON & NORMAN YOUNG work together making Ikat rugs. They begin with designs roughly sketched by Norman which they discuss and modify as necessary. Once the design is finalised they dye the wool to the appropriate colour always using chrome dyes to avoid roughness in the final outcome. Thus colour can range from pale pastels to a more medium mellow range or finally to deep strong rich hues. Actual design patterns vary aswell. They may be vague and speckled or strongly delineated specific shapes or even figurative, although the more abstract designs are favoured. The rugs come in a variety of sizes, the maximum being 20' x 6'6.

CAROLINE SLINGER began her career as a painter but her interest in the sculptural potential of everyday textiles led her to the production of rugs which she feels combine both sculpture and painting in a single piece.
She studied at Liverpool Polytechnic graduating in 1972. After teaching for several years she set up workspace in Chester in 1979 and was the resident textile artist at Manchester Polytechnic from 1983-84.
She has exhibited in London at the Crafts Council and at the Museum of Craft in New York as well as at the Haworth Gallery in 1980 and Liberty's, London in 1981.
Her rugs are hand tufted and often incorporate different pile heights combined with specifically dyed 100% wool which allows for a wide range of designs.
She is willing to work to commission and will design in specific colours. Completion of a carpet commission is about six months.

MARY SEYD died of cancer on Saturday, 12th October, 1985.
Born in 1919 she spent much of her life teaching and inspiring others. She taught in schools and colleges in and around London and in Jamaica, and throughout was a prodigious producer in paint, in textile indeed any medium which seemed appropriate or challenging. Like most good teachers she was also a good student and regularly took courses to broaden her ablilities (pottery, paper-making even knitting).
In the late 1970's she set up the Pigeonhole Art Centre where guests were invited to run courses on any and every creative subject.
Her art is not intended to convey any arcane meanings: she looked wherever she went for the decorative potential of what she saw and would try in her work to convey her joy in life and her perception of beauty. She said of her textiles: 'Having begun as a painter I am switched on by colour and the recessional and abstract qualities of landscape, but the textures of yarns also excite me'. Her time in Jamaica gave rise to a fascination with tropical vegetation and with myth which resulted in her tapesty 'Tree of Life' made for Seonaid M. Robertson; a stay in the South of France to her 'Lavender Fields' series of weavings and what was to be a convalescent walking holiday in Austria in the last months of her life produced a set of oil pastel sketches. Even during her last two weeks, while in hospital she was working on a theme of sunflowers and was experimenting with mohair.
Most of her work is on a small scale, under 2' x 1'6 though one piece of 6' x 6'6 was commissioned by the Sunbridge Management Centre, Bromley depicting the transformation of the park by landscape architecture particularly the work of Capability Brown.
There will be a memorial exhibition of her work later in the year in Haslemere.

JOANNE SOROKA was born in Montreal in 1949 and in 1974 after completing her design diploma in Nova Scotia she came to old Scotland to study tapestry at Edinburgh College of Art, from which she emerged in 1976 with a Postgraduate Diploma with distinction. She was included in the seminal exhibition organised by Maureen Hodge in 1977 - 'Scottish Tapestry - Loose Ends, Close Ties and other Structures' and in the first S.T.A.G. exhibition. Her work has featured in important shows on both sides of the Atlantic. She was appointed artistic director of the Edinburgh Tapestry Company in 1982, confirmation enough, if it were needed, of her dedication to the medium and her skill in it.
Her work does not try to hide the fact that it is tapestry; uncommonly she makes use of the split weave technique and will often accentuate rather than conceal its structure. She makes considerable use of symbolism and, committed as she is to tapestry and holding a conviction that it should not be trivialised uses it to express important ideas.
Despite the pressures of her role at the Edinburgh Tapestry Company she is gifted, as her predecessors were, with immense energy and still manages to produce her own work. Her most important commission to date has been that for the Glenfiddich Distillery and she will happily consider others.

MEIRA STOCKL who trained at Hornsey College of Art, Oxford University and Goldsmiths College, has been working in Yorkshire for the past ten years. She is a member of the group called Matière, founded by herself and some fellow artists to promote their textiles. She has had numerous exhibitions in the north of England and is currently exhibiting at the Leeds City Art Gallery Craft and Design Centre with her husband Eric, a potter.
Her interest in weaving has developed over the last five years and she uses both the Gobelin technique of tapestry weaving and the ikat technique in which either warp or weft threads are dyed into a pattern before they are put on the loom. Her colours are very sensual with vibrant reds,purples and blues dominating over the more pastel shades. She uses both figurative and abstract designs, and makes both wall hangings and rugs. For traditional weaving she uses wool and cotton, but for ikat weaving she uses silk.
She is willing to work for commission to produce either rugs, tapestries or fabrics.

MARIANNE STRAUB has been working in textiles for the past fifty years and has been a great influence in the development of the textile designers. Born in Switzerland, she trained as a weaver at the Zurich School of Applied Arts under Heinz Otto Hurlimann who was a Bauhaus student and one of the finest handweavers in Europe. She then came to England where she continued her work with Ethel Mairet in Bradford.
Since the 1930's she has been an important designer and has worked with numerous design teams including Warner & Sons. From 1970-75 she was a staff member at the Royal College of Art and in 1973 was elected Royal Designer for Industry.
She published her first book 'Hand-weaving and cloth design' in 1977. All her work successfully illustrates her complete understanding of the raw materials she uses as well as a mastery of innovative twentieth century design.

STEPHANIE TUCKWELL received a B.A.(Hons) in Textiles and Embroidery from Goldsmiths College in London in 1975. She has been working and teaching since then.
She has exhibited in numerous group exhibition notably the British Craft Centre in 1983, Aspects Gallery in 1984 and most recently in the 1985 Royal Academy of Arts Summer show.
She uses silk, paper and painting in pastel colour combinations to create collages which allow freedom and fluidity in the actual process of making. Her work is developed in sketchbooks from drawings and watercolours and aims to be evocative of a mood, a place or an event.

The rugs of **MALCOLM TEMPLE** probably need less introduction than many others. His designs have an immediacy and vitality and an ingredient not commonly encountered in textiles, a sense of fun.
Malcolm Temple was born in 1949 in Southend-on-Sea. He trained in stage design at Wimbledon School of Art and in sculpture at the Central School of Art, London. His one man shows include exhibitions at the Chenil Art Gallery, London in 1980 and the Annexe Gallery in 1982. His work was also exhibited at the British Artists' Show in 1982 and he exhibited at the International Contemporary Art Fair, London in 1985.
Malcolm's reputation was built on his portraits but he became aware that the backgrounds to his portraits were dominating. Making them subjects in their own right he applied them to papier mache vases, rugs, screens and furniture with great success. His rugs are exhibited alongside those of Matisse and Sutherland in the Victoria & Albert Museum which also has one of his pullovers in a collection of knitwear 'Knit one pearl one' dating from the 13th century.
All his designs are characterised by the use of primary colours in bold abstract designs which recall the 1950's. His is a vigorous art applied to areas where it can be used, walked on, worn and sat in or on.
A solo exhibition of Malcolm's work is planned for 1986.

SUZANNE WILSON, an American artist now living in Scotland, has a B.A. History of Art degree from Emory University in Atlanta, Georgia and postgraduate degrees from the University of Indiana and the University of Georgia.
She has had numerous exhibitions in the U.S.A. and since moving to the U.K. has exhibited in the Lillie Art Gallery in Glasgow, the Open Eye Gallery in Edinburgh and in the Riverside Gallery and British Design Centre in London.
She has travelled widely in Europe, Turkey and Peru.
Suzanne's collages are made of material gathered at random - fabric, hand made paper, net lace, sandpaper, corrugated board and so on. In her work, which is mainly inspired by poetry, she aims to create small windows through which the viewer can make his own imaginative associations.

HELEN YARDLEY was born in Devon in 1954. She studied at Plymouth College of Art and Manchester Polytechnic where she specialised in printed and woven textiles, and at the Royal College of Art (M.A. Textiles).
Although Helen has studied textiles extensively she did not actually start designing and producing tufted rugs until May 1983. In October of that year a Crafts Council grant enabled her to buy equipment and set up her studio. In the short time since then she has become one of the best known names in her field.
Her rugs are made with 'places that don't have patterns' in mind: the work is almost entirely abstract, the main exception being the leaping blue nude commissioned for the 'Next' chain of stores. Other commissions include four enormous rugs for the ground floor refurbishment of Simpsons of Picadilly which are circular, the largest being almost 20' in diameter.
Otherwise the largest proportion of her work is taken up by pieces designed for specific interiors and mostly in the 6' x 4' range. Though very busy at present she is always interested in new commissions.